WITH BRONSON HOWARD.

HE SAYS THE DEAMATIST OF THE FUTURE WILL BE A MECHANIC.

The Evolution of a Play_He Does Much of His Work in Bed and Acknowledges Obligation to Tobacco Smoke.

(Copyright for The Times, 1893.) Bronson Howard, when not at his literary labors, is on the wing all the time. He is a wanderer on the face of the earth. He has been to many lands, from Alaska to Mexico, and from Honolulu to Russia. It is in consequence of this nomadic life that it is impossible to tell a connected narrative of the home existence of the dramatist. His home is wherever beats a human heart! His it is to appreciate, understand, and recognize the impulses of men and women, the world over, then to set down his studies in imperishable plays.

I think you would like Bronson Howard, It hink you would like Brosson.

If you could but meet him. In this, though, the chances are against you. You stroll over to the Lotos club and ask his address; they respond that "Mr. Howard is out West somewhere." You drop in on Mr. Low, his friend in the steamboat business; he tells you "Well, the last I heard from Mr. Howard, he was out inin Michigan, with his wards, but when he is coming back I do not know; he may come this very hour; then, again, he may not return for a year!" You step around to the depot, and are whirled out to that charming suburban retreat, New Rochelle, where, at one time, Mr. Howard lived in a snug home. "Why, isn't Mr. Howard in London?" suggests an astonished friend at the depot, as you return to town disappointed. "I understood that he was in London, you know."

In the face of this I think I would be justified in saying boldly, after the fashion if you could but meet him. In this,

justified in saying boldly, after the fashion of the bell boy, who took up my card-



MR. HOWARD INTERVIEWED.

"Mr. Howard is in bed, but he says come right up just the same!" With many mis-givings. I slowly mounted the red velvet-carpeted stair, considering a dozen and one excuses for the impropriety of meeting a man in bed. Faintly I knocked at his door. I almost wished that the rap would not be heard.
"Come in!" cried a lusty voice.

"Come in!" cried a lusty voice.

As I entered the door my glance fell upon the familiar face of the dramatist, his head just raised from the pillows, his arm extended, opening the door. He was in bed! He said:

"Come right in! You know I am an an extended of the said of the said."

old newspaper man myself, and am ever ready to meet my friends without stand-

ing on ceremony."

Bronson Howard seeks information everywhere. He asks fully as many ques-tions as he answers. He was greatly in-terested in the outlook for newspaper terested in the outlook for newspaper workers in New York, since the recent

And I could well see why. It is twentyfive years since Mr. Howard was con-nected with the press. But the associa-tions are especially dear to him, because it was here he obtained his start as a

Mr. Julius Chambers, who has a name as great in his own line as has Bronson Howard, recently told the following story: "Well do I recall Bronson Howard! He hadn't been in the office long before the boys discovered his ambition to be a playright. He used to read us selections from his plays, and then ask our opin-ions. I was too busy to notice any merit in them then. Besides, what newspaper man is not interested in a play, a novel, or a history; or what press writer but thinks that he will strike fame and for-tune as soon as that extra writing is fin-

Well, I forgot all about Howard and his plays, until one night when I went to see 'Saratoga,' there were cries of 'au thor'! 'author'! Fancy my perplexity, amazement, and delight, when there stepped before the foot-lights, my ournalistic running-mate, Bronson How-

And so, as I said, Howard was lying in bed! There was a box of cigars on the bureau, which suggested to me what Mr. Howard calls "the smoking stage" of "You are working on a play now, are

The dramatist rolled uneasily in his bed yawned softly behind his brown, strong hand and replied:

"Yes. I am at work on a play; I have been engaged in the effort for some time past. But it is too early yet to say just what sort of a play it shall be. How so? Well, I leave direct mention of the character of the piece to the managers. This is an invariable rule with me." an invariable rule with me. What is the first process in evolving

one of your plays?"
"It is what I call the 'smoking stage. When I decide to write a drama, I go about it in a methodical manner. For show you later. I spent the summer in Jackson, Michigan, where I went to over-



see my wards, more by my presence than otherwise. I had a den fitted up in one of the public office buildings, where I went each day to smoke and reflect on deeply interested; they are, in some sort not yet determined, to become part of the unwritten play. After work-hours I

"Then you are a wheelman?"
"Oh, yes," responded Howard, earnestly, shifting his position in bed. "I like the wheel, and have spent many happy hours thereou. I do not carry the exercise to any unhealthy length, though, It was at Honolulu that I first learned to ride. The 'black and blue business' came there."

"Black and blue business; what's "I perceive you are no wheelman; why, mean the bruises, headers, falls and its. I found that there is much to the before one masters the safety, but finally attained such skill that I could the fifteen times around the mile race-

track at Jackson without tiring myself in the least,"
"Where are all our 'lost dramatists,'
Mr. Howard?" I asked.
"Where are they—well, I will ask you, where are they? I hear a great deal about lost dramatists, Now, these men are right down in front, so to speak; they have, we will assume, the literary training necessary for the dramatic art, or at least, something nearly alled thereto, akin to it. But they produce no play:"
They produce no plays!"
As Mr. Howard said this I could see by the steely light that kindled in his deep-

the steely light that kindled in his deep set, grey eyes that he was touched by the inspiration of a theme near and dear to his heart. There is something almost fierce about Bronson Howard's discourse at close range. It is difficult to warm him, at close range. It is difficult to warm him, but once his enthusiasm is awakened, he betrays long association with the stage and the drama by the dramatic fervor with which he addresses himself to his subject. Then it is that his voice rings in clear rotund qualities; his eyes snap, the lines of his face start and move in expressive mold, while, occasionally, one of his hands will be stirred in nervous of his hands will be stirred in nervous gesture. You cannot escape noticing that he at times sets his jaws with the sterness of a soldier, and then it is that you catch a fiesting glimpse of the indomitable will, the unvarying, tireless persistence of this man, who was content to wait some fifteen years for recognition long deferred! Filled with his subject, Bronson Howard, at this moment, rises partly in his bed, draws nearer to me, until he fairly glares in my face, the while talking in slow, almost labored sentences.

I will tell you there are no lost dramatists! The fact that a man can write a clever novel or a fine editorial, is, as I take it, the very reason why he cannot produce a play. In all English literature—and I have closely studied this theme—there is only one instance of a novelist of national reputation, who ever produced even one enduring play of so high a rank as the fourth class! That man is Bulwer atton. Now then, if the geniuses in nov listic endeavor have produced nothin in several hundred years gone by, what enclusion is to be drawn?"
He paused and regarded me with an

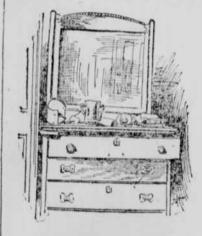
tness that was almost fierce, then

Now, then, I will tell you where all the so-called lost dramatists have gone. A year ago as a member of the Pris-A year ago as a member of the Fris-matic club, in Detroit, the conversation turned on this very theme. On that occa-sion I had, among my auditors, an en-gineer, by name Mr. Henry. That man, who by the way, had literary abilities, plied me with questions, listened intently to my responses, and, in a word, mani-fested an interest in the topic, an intelligent understanding thereof, mind to mind, man to man, such as I have never yet, in all my life-long association with purely literary men, experienced! That was the reaking of a new light in my thought Do you know what it is?"

Howard is sitting up in bed now, deeply engrossed with his presentation of what, to me, was to be an idea in the nature of a revelation. The bed clothes were askew; the large gold watch, which had heretofore been under a pillow, in some mysterious fashion now uncovered itself, almost directly in the spot where, I am sure, when the dramatist makes one of his characteristic gestures with his right hand, the blow will smash it into

thousand pieces!
"All our lost dramatists!-(he is glaring flercely)-are to be found!-(he is bending nearer and nearer)-in the ranks!-(there omes that faithful gesture!)-in the ranks of our architects-and engineers!"

The gesture stopped itself mid-way, and the watch was saved; but the dramatist continues, still in his intense fashion. "Yes, sir; show me a man who has con-structive ability of a high order, who dwells in fancy on buildings, machinery, mechanical appliances of all sorts, and I will show you one who, through force of droumstances—provided always that he have the literary instinct—has slipped from the ranks of dramatists, where he rightly belongs, and has entered the field of applied forces. I do not believe that a have the mechanical gift. What do you



HOWARD'S DISORDERLY BUREAU,

think I admired at the World's Fair? I spent my time in Machinery Hall and in the Electrical Building. From the time was young I was largely interested in nechanics, and am so to this day. It is by idea that our play-writers of ruture will be composed largely of those who, under other circumstances, might equally well have gained success in some engineering line. Of course, as I said, the requisite is that, in addition to the mechanical trende the man have literary abil-

"I hold that in the future there will gradually rise up in the United States a school of dramatists, who will be as thoroughly devoted to their profession as are the highest grade of professionals to-day. There was a time, you know, when no one thought of writing plays, for in the endeavor there was neither money nor fame. I myself, in my life, have felt that blight. When I decided to enter the dramtic profession I talked the matter over with my father, and it was arranged that my father should be my backer; that I should receive such money as I needed until my plays would prove successful. I gave my hotes for all funds advanced. For the next dozen years, I say boldly, I did not even pay expenses, but my good father stuck to me to the end. Then I began to see success ahead, and, finally, I turned a pretty sum; meantime my father had died, so that I had to pay his estate the money I had borrowed, with interest." pay his estate the money I had borrowed.

with interest. Bronson Howard never speaks of his father but in the tenderest and kindliest way, cherishing his memory as father, benefactor and patron.

To the question what might be his favorite pastime, the dramatist rejoined thoughtfully.

To the question what might be his favorite pastime, the dramatist rejoined thoughtfully:

"Let me see, as for cards I care little or nothing. I play a number of games, poker, euchre, etc., but, I say frankly, seldom is my interest stirred after I have had half a dozen hands.

"Then there is chess. I played the game long before my feet touched the floor, I used to play with my father, who was an enthusiastic devotee. But I cannot say that I am anything more than an ordinary hand at the board. "I think my greatest pleasure is derived from the hours spent by myself and wife in reading. When I grow tired, as evening comes, my wife will take down a volume of some favorite author, and read away, pleasantly, while I sit near by and smoke! Then we will take turns and I will read until bed time. To my mind, to read or to be read to, at home, is the most delightful way of taking recreation.

"Favorites?" Well of all walks.

home, is the most deligntful way of taking recreation.
"Favorites? Well, of all writers, I
think my wife and I prefer Thackeray.
I used to think with thousands of others
that this novelist was a scoffer. It was
only when I read his works, with my
wife at my side to interpret, that all the
harshness and bitterness faded away,
and I was at last brought to a realization of the man Thackeray, himself. tion of the man Thackcray, himself, with his kindly heart overflowing with tenderness for all mankind."

Bronson Howard spoke these words with the effectiveness of one who brings them straight from the heart. There was that in his voice which parteck of the

"No one to pick up!"

"What?"
"No one to pick up!"
The dramatist positively enjoyed my remark when I said, boldly:
"Then you are not neat, Mr. Howard, about the house?"
"Tidy? Weil, no! I am the most untidy, unmethodical, heedless, forgetful man alive! Why, by Jove, I am so forgetful that I have to lock the door when I go out for the night, so I will not miss so doing when I return! Look at that bureau! Look at this room! Things thrown around every which-way! No one to pick up! That's what I say. For years it has been so. Walt till I show you how I keep track of my notes, books, and accounts! But, before so doing, I must ask you to excuse me, while I arise and make my toilet. Over in the corner

The Hannelte, Reserval schoole se Drawn & Societ

The new sexual The Time Machel

FAC-SIMILE OF A PAGE OF BRONSON HOWARD'S PECULIAR SYSTEM OF MAKING NOTES, IN THE CONSTRUCTION OF HIS DEAMAS

you will see my bath-tub. Isn't it a over the earth-to Honolulu-to Egypt to Alaska-to Calfornia; in this respect to Alaska—to Calfornia; in this respect, I am just like the traveling Englishman, with the exception that my tub is made of rubber, while his is of tin, and generally painted gree!

ally painted gree!"
Returning somewhat later, I found
Bronson Howard awaiting me. He was
clad in a gray business suit; he had taken his bath and looked as comfortable as was suggested by his greeting: "Ah, what a bath does for or

Returning to the subject of play-mak-ing, Mr. Howard said: ing, Mr. Howard said:

"As I told you before, I spend the first six months of play-construction in smoking and meditation. During that time I make notes on anything that, to my mind, possesses dramatic possibilities. It took me two years to think out 'The Henrietta,' while the writing of it eccupied but six months. That is about my average division of time in making a play. If it were but my object to create a play with an affective ject to create a play with an affective hours. The Chinese puzzle with me I to make the situations fit the characters and develop the pict.

"I never allow myself in the 'smek' ing stage,' to write a line! I simply take rambling notes. Even what that theme is, to me, is vague, oftentimes, weeks. "You have your six menths' work with you?"

Bronson Howard looked appallingly at the bureau. There was a jumble of the things there such as would have perplexed the heart of a tidy housewife. But not the heart of Howard! His eye ranged the heart of Howard His eye ranged slowly over cigars, pencils, blotters, papers, collars, cuffs, matches, small change, paper money, keys, cuff buttons, telegraph blarks, and an indescribable mixture of neckties, cigarette boxes, and perfume tottles. After much sorting and puxiling out he brought a small block of paper, the sheets in size about five by eight inches; from this mass, he selected not more than a dozen sheets, saying, as he scrutinized them

"There that represents three hundred

heets, saying, as he scrutinized them

cigars!"

It was six months' work for the dramatist. Taking up the first sheet and regarding it carefully, he explained its significance, thus:

"Now, then, this is a specimen of the way I begin work. I desire to write a drama, let us say. The first entry as you see, is at the right hand upper corner. It locks like '9 n' I, 'but in reality it is 'G N. No. I.' meaning 'General Notes, Page No. I. Then there is a small line meaning 'Note No. I.' then small line, meaning 'Note No. 1,' the a criss-cross and then these words 'The Henrietta, Rosedale, School fo Sc., and Drame de Societe. Now, this all brings back to me these thoughts To my mind the four plays here men tioned represent four great clauses of a tioned represent four great classes of a social character. I consider the possibilities of each, and finally decide that my new play is to be a drama of society; further along you will see a small '2,' indicating 'Note 2;' the usual criss-cross is followed by the word or,' and then comes a note which in some fashion, just what I just what I cannot as yet say, is to be duly incorporated in the new play, thus: 'The New Sexual Liea.' Let me

"Do you know that this world is rapidly passing in the direction of new and sensational ideas concerning the sexual relations? No longer is woman kept in ignorance of the laws of nature; no longer is she educated to look upon marriage as her end in life. The professions, the business houses are being thrown open to her, and she is using her talents for her emancipation from the bondage of marriage. She is gradually learning to regard with indifference the contemptible cognomen of 'old maid.' Now this idea leads to the next, as set down in the notes under 'No. 2,' or '3,' as you see "Do you know that this world is rapidly

this idea leads to the next, as set down in the notes under 'No. 3,' or '3,' as you see it, that is, 'The Girl Bachelor.'"

"But where do you get your ideas?" I ventured, deeply interested.

"From the world; from travel; seldom from books. I have these ideas simply because I do not allow myself to step into my study and write a play out of my inner consciousness, so to speak. I make it an invariable rule never to write a line till I have thoroughly developed the situations. That is the desired end! Not the plot, mind you, but the situations. You ask where I get my ideas. I will tell you how I came to write 'The Henrietta.' ask where I get my ideas. I will tell you how I came to write 'The Henrietta.' That will illustrate. You know it is a play of Wall street. I was going one day into the Lotos club, when I met a dear friend of mine named Meyers. He had a green patch over his eye. 'Hello, Meyers.' I said, 'what alls you?' 'Oh, nothing,' he responded. 'Got struck by something?' 'Oh, no, the eye is all right,' it is only a drooping of the eyelid,' was his half-hearted response. 'The eye is all right,' he went on; then passing his hand pathetically over his forehead, he added wearly, 'it is all here, Howard!' 'What!' I said aghast. 'Wall street!' he said.

wearly, 'it is all here, Howard'" 'What' I said aghast. 'Wall street!' he said.
"Wall street!" The words kept ringing in my ears. I was at work on a play at the time; I concluded to drop it and try to write of that terrible, remorseless fiend, speculation! Three months after, going again to the club, I saw a beautiful picture on an easel in a corner. I wenter

again to the club, I saw a beautiful picture on an easel in a corner; I went up to it and regarded it attentively; there was a small card on the frame; I bended low to read the inscription, and started back as though struck by a blow. What I read was this:

"Presented to the Lotus club by the late lamented Mr. Myers.' Think of it, the late lamented Mr. Meyers—and in three months! That decided me. I went into Wall street myself. Day and night I haunted the place, seeking light on as fascinating a subject as ever appealed to human heart. I found two classes of workers in the street. One is all nerves, the other as cold as ice. I tell you Wall street represents the flercest kind of gam-

very qualities which he had credited to Thackeray.

Turning the subject abruptly, Mr. Howard laughingly waved his hand in the direction of his bureau.

"Look there," he said, "do you know what that means?"

"What?"

"What?" In Monte Carlo a man bets a franc, ten francs, a thousand francs; in a twink-ling he knows the result. But in Wall street the excitement is prolonged for months! For illustration, a man makes a bet that the price of wheat next May will be a dollar a bushel. During all those months the operator's nerves are on edre. If a fortune is in the balance, and the market is going the wrong way, the man will work himself up to a fever heat, as the fatal day approaches. He may even go finally stark mad! Like may even go finally stark mad! I Daniel Drew, as told in that clever be 'On a Margin,' he may present the pitiful speciacle of a once powerful factor in the financial world, ruined in a night, going crying about the streets for only

> "Then, there is the other school of speculators, who gamble with other people's money. They are always cool. people's money. They are Flint' is an My character of 'Adamant Flint' is an illustration of that class. All this, as I started out to tell you, grew out of a suggestion I received from a brokendown man-with a green patch over

After Mr. Howard has decided on the theme he makes out, as if he explained to me, two lists, one comprising men, the other women; then these lists are supplemented by names, the cognomens being selected with reference to the characteristics of the men and women. But this is only in the notes. The final cast of names is completely altered, so that there will be no suggestion of the personality of the character by his or her name. Mr. Howard's second task in play-building then would be represented by a list like this:

A sharp financier.

A rascally doctor.

A pompous merchant. A rich uncle.

A poor inventor. A society girl.

A good mother.

A bad mother.

A pert schoolteacher.

A country n siden. A washerwoman. These characters would be named in

These characters would be handed in a way to help keep in mind their pecu-liarities, as follows: The sharp finan-cier would be 'Mr. Solomon Grind,' the good lawyer would be 'Mr. David handle the sharp financier would be Truthful; the rascally doctor would be Truthful; the rascally doctor would become 'Mr. Skin 'em Quick;' the pompous merchant 'Mr. Purse-Proud Dollar,' the rich uncle, 'Mr. Wealthy Lands;' the poor inventor, 'Mr. Seedy Shallow;' the women would be designated in the same fashion.

Bronson Howard keeps all his notes, aside from the first drafts on the papers above alluded to, in small books, neather be bound in leather, and ornamented

above alinded to, in small books, next-ly bound in leather, and ornamented with gilt tracings. He has them numbered with the leters of the alphabet. He to reach "G." In these he keeps all has already scribbled up enough books sorts of information, one item after another, in the most perplexing fushion to any but the dramatist himself. another, in the most perplexing fushion—to any but the dramatist himself Accounts of money, receipts, stage differentions, and other hodgepodge, are jumbled up together oft-times in a ludierous fashion. Here are some items taken from a page or two of "G." They tillustrate to a nicely Mr. Howard at illustrate to a nicelty Mr. Howard at "Plays with a serious purpose should be

sermons; but preached only in dramatic language and dramatic action." Next entry, an illustrated note of a stage

scene, taken from life, at a real point in the Royal Hotel, Hawaii. Next entry, an odd concert copied from

the advertisements of a porous stick-ing paste plaster, thus: "This is the first plaster which set the whole plaster world talking, and which cre-

Remedy for mosquito bites, stings and any small irritations—soda and vinegar mixed until it foams.

Entry as to number of bicycles.

"Stage effect, the want of which, like the want of manners * * * Is more prejudicial than a wafit of talent." Preface to "Rejected Addresses," Wil-

"There is an art in writing for the thea-tre, technically called 'touch and go,' which is indispensible, when we consider the small quantrum quantum patience which so motley an assem

A French note, from Tolstel, thus: "The English are the most bestial nation in all the world, excepting, possibly, the Zulus. They are truly sincere, only in the love of their muscles."

If I had the leisure, I would take pleasure in writing a little book concerntheir habits, and, oh! what an interest they take in fighting and death! Russian civilization is gross, and the

Russian civilization is gross, and the Russian of the grosser sort will take pleasure in the horrors of a deliberate murder, but an Englishman, if he were not restrained by notions of etiquette and by the fear for himself, would find infinite joy in eating the corpse

Such are specimens of Bronson How-ard's note books. Odd and disjointed as they may seem to the dramatist they sugup and hammered into the pure gold in some drama of life. For twenty-three years now this man has been working for years now this man has been working for the cause of dramatic art. As founder and president of the American Dramatists' Club Mr. Howard was the other day, presented by fifty gentlemen with a magnificent sliver loving cup. Mr. Dayld Belasso gave the banquet. In small wreaths of laurels are the names of Mr. Howard's best known plays—"Saratoga."
"The Banker's Daughter," "Old Love Letters," "Young Mrs. Mintrop," "The Henrietta," and "Aristocracy." On the cup is a design bearing the two traditional masks symbolic of the stage, while near by is an American shield, over which rises the sun—the rising sun of American dramatic art. to Bronson Howard and the rising sun

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Old Point, Norfolk and Ports, mouth.

7:45 A. M., Local train, except Sunday, for Clifton Forge. Connects at Gordonsville for Washington, at Virginia Midland Junction for Lynchburg, at Basic for Hagerstown, and at Staun
2:00 P. M., The Cincinhait and St. Louis Limited daily, with Parlor Carto Charlottesville and Pullman Sieepers Charlottesville to Cincinnati and St. Louis, Also coaches on Nos. I and 7 for Staunton and local stations, Meals served on Dining Cars.

5:30 P. M., Local train, except Sunday, accommodation for Charlottes-ville.

accommodation for Charlottesville.

10:00 P. M., Daily for Cincinnati, with
Pullman to Hinton and Charlottesville to Cincinnati and
Louisville. Dining Car Clifton Forge to Cincinnati.
Connects at Covington (Va.)
for Virginia Hot Springs daily.
Meals served on Dining Cars. TRAINS Meals served on Diaing Cars.
LEAVE EIGHTH-STREET
STATION.

9:00 A. M., Daily, with Palace Car, for
Lynchburg, Lexington, Va.
and Clifton Forge, Connects

4:30 P. M. Except Sunday. Local accommodation for Columbia, Vo.
TRAINS ARRIVE AT RICHMOND.
BROAD-STREET STATION.

8:20 A. M., Daily from Cincinnati.
11:30 A. M., Daily from Norfolk and Old
Point.
2:00 P. M., Daily from Cincinnati and
Leuisville.
6:50 P. M., Daily from Norfolk and Old
Point.
7:45 P. M., Example Sunday from Staunton. 7:45 P. M. Except Sunday from Staunton. TRAINS ARRIVE EIGHTH-STREET STATION. 8:45 A. M. Except Sunday from Colum-8:45 A. M., Except sumus, bin. 6:00 P. M., Dally from Lynchburg and Clifton Forge. JOHN D. POTTS, Division Passenger Agent.



SHORTEST AND QUICKEST ROUTE
SOUTH AND SOUTHWEST.
SCHEDULE IN EFFECT AUG. 13, 1893.
LEAVE RICHMOND:
TRAIN No. 37, 12:50 A. M.
SOUTHERN EXPRESS, daily for Dansville, Greensboro, Winston-Salem. Connects at Danville with the Washington and Southwestern Vestibuled Limited; at Salisbury for Asheville, Hot Springs, at Charlotte for Columbia, Aiken, Augusta, Atlanta, Birmingham, Montgomery, New Orleans, Texas and California, Pullman Falace Sleeping Car Richmond to Danville and Danville to Ashevile and Hot Springs, aso Danille to Atlanta.
TRAIN No. 35, 12:40 P. M.
TAST MAIL daily, for 11 points South and Southwest. Connects at Moseley with Farmville and Powhatan railroad; Keysville for Clarksville, Oxford and Durham. Connects at Danville with Pullman Sleeper for Augusta and Atlanta; at Greensboro for Durham, Raileigh, &c.
TRAIN No. 17, 6:00 P. M.
AGELIA ACCOMODATION, daily except Sunday for Amelia Courthouse and Intermediate points.
ARRIVE AT RICHMOND.
Train No. 28, 7:00 A. M.; No. 36, 1:08 P. M.; No. 18, 8:45 A. M.

Y ORK RIVER LINE VIA WEST POINT DAILY EXCEPT SUNDAY,
THE FAVORITE ROUTE TO BALTIMORE, PHILADELPHIA AND
LEAVE RICHMOND;
TRAIN No. 10, 3:10 P. M.

TRAIN No. 10, 310 P. M.

LOCAL EXPRESS, daily except Suntor Manor connects with stage for Walkerion; also connects with Baltimore steamer at West Point daily except Sunteriors.

Referred. 1835.

Steamer at West Point daily except Sunday.

TRAIN No. 16, 4.45 P. M.

BALTIMORE LIMITED, daily except Sundays for Baltimore. At Baltimore and Ohio railroad for Washington, Philaset Steamers Connect with Baltimore and Ohio railroad for Washington, Philaset Steamers Leave BALTIMORE 5 P.M.

FOR WEST POINT, daily except Sunday, thence by Richmond and Danville railroad to Richmond, arriving at 0.05 A. M., 10:30 A. M., and 8:35 P. M.

TRAIN No. 44, 7:05 A. M.

OCAL MIXED, daily except Sunday, leaves Twenty-third street station for West Point and intermediate points.

Tights, office at station foot of Virginia

Lv. Clinton.

D. 1:50 P. M. 8:17 I.M.

Lv. Clinton.

D. 1:50 P. M. 8:17 I.M.

Lv. Cheenwood.

1:41 P. M. 4:02 A.M.

Lv. Athens
1:40 P. M. 4:02 A.M.

Ar. Atlanta
1:40 P. M. 4:02 A.M.

Ar. Atlanta
1:41 P. M. 4:02 A.M.

Lv. Athens
1:40 P. M. 8:17 I.M.

Lv. Athens
1:40 P. M. 8:17 I.M.

Ar. Atlanta
1:40 P. M. 4:02 A.M.

Ar. Atlanta

tion for West Point and intermediate points.

Ticket office at station foot of Virginia street open 8:00 A. M. to 6:00 P. M and from 9:00 to 12:50 A. M.

City ticket office, 901 Main street, SOL. HAAS, W. A. TURK, Traffic Manager. Gen Pass. Agent. W. H. GREEN, General Manager.

J. S. B. THOMPSON, Superintendent.

JNO. M. BEALL, Travl. Pass. Agent.

913 Main street. Richmond.

 Λ TLANTIC COAST LINE.

RICHMOND AND PETERSBURG RAIL-ROAD TIME TABLE. Commencing Sunday, Dec. 3, 1893, at 12:01 g. m., trains on this road will run as follows: TRAINS SOUTHWARD.

Leave | Arrive | Pichmond | Peterab'rg| *9:00 A.M. 9:31 A.M. Norfolk Speci'i *8:25 A.M. 9:15 A.M. Through Train *12:55 P.M. 1:43 P.M. Accommoda'n 27— *3:10 P.M. | 2:43 P.M. Atlanta Special 51— *5:20 P.M. | 6:10 P.M. Norfolk Train, 85— *7:35 P.M. | 8:10 P.M. | Fast Express 37— *11:50 P.M. | 12:35 A.M. | Accommoda'n

TRAINS NORTHWARD.

No. Petersb'rg; Richmond | 14- *2.45 A.M. 3:40 A.M.Fast Mall.
32- *7.30 A.M. \$3:35 A.M. Accommoda'n
34- *10:05 A.M. 10:50 A.M. Norfolk Train
134- *11:07 A.M. 11:45 A.M. Addanta Spe'al
38- *6.45 P.M. 7:30 P.M.N. and W. Con.
*5:51 P.M. 6:50 P.M. Through Train
46- *6:29 P.M. 7:00 P.M. Norfolk Specil

Daily STOPPING PLACES. Nos. 14, 45, 46 and 35 make no stops.

Nos. 27 and 134 stop at Belfield and
Stoney Creek on signal. Nos. 23, 34,
28, 43 and 78 stop on signal at Manchester, Drewry's, Centralia and Chester, Nos. 22, 51, and 37 will stop on signal
and stations.

at all stations.

Pullman Palace Buffet Sleeping Cars on all through trains. On trains Nos. 37 and 32 sleeping cars between Richmond and Lynchburg Va.

NEW LINE TO ATLANTA, GA.

Leave Richmond 3.10 P. M. daily; arriving Weldon 5.25 P. M. and at Atlanta 1.30 A. M. via S. A. L. Through sleepers Richmond to Atlanta.

THE ONLY ALL RAIL LINE TO NOR-Leave Arrive.

Leave
Richmond. 9:00 A.M. Norfolk. 11:25 A.M. Richmond. 5:20 P. M. Norfolk. 11:25 A.M. Norfolk. *4:36 P.M. Richmond. 7:30 A.M. Richmond. 7:30 A.M. Norfolk. *4:36 P.M. Richmond. 7:00 P.M. The trains leaving Richmond at 0:00 A.M. Norfolk and Norfolk at 4:35 P.M. are solid trains between these two points, and passengers go through without change of cars. Trains leaving Richmond at 0:00 A.M., and 11:50 P.M., and arriving at Richmond at 8:35 A.M. 7:30 P.M., make close connections at Petersburg to and from Farmville, Lynchburg and West.

Kest.

K. M. SULLY.
Superintendent.
E. T. D. MYERS.
General Superintendent.
T. M. EMERSON. Traffic Manager.

WE OFFER TO CLOSE OUT THIS DEPARTMENT OF OUR BUSINESS

DEPARTMENT OF OUR BUSINESS
OUR STOCK OF
TUBULAR AND LOCOMOTIVE
BOILERS,
from 6 to 50-horse power,
HORIZONTAL CENTRE CRANK
ENGINES,
Detached or mounted on boiler, from
4 to 12-horse power,
These Engines and Boilers are new,
of our standard designs, that are wellknown. We also offer a lot of PULLEYS. CRANKS, SHAFTS, etc., rough and finished. Any of these can be bought very low.

Richmoni Locomotive & Machine Works

FA 17 . /11

RICHMOND, FREDERICKSBURG
dule commencing DEC. 3, 1869-custern standard time.
7:40 A. M., Leaves Byrd-street station
daily except sunday. Stora
at Eiba and local stations.
Arrives at Washington 81
12:01 P. M.; Baltimore, 111
P. M.; Philadelphia. 447 P.
M.; New York, 6:23 P. M.
Leaves Byrd-street station
daily. Stora at Eiba Ass. 12:00 M., Leaves Byrd-street Station daily. Stops at Elba. Ashland. Doswell. Milford. Fredericksburg. Brooks and Wide-water. Arrives at Washland. Baltimore. 5:24 P. M. Baltimore. 5:24 P. M. Philadelphia. 7:40 P. M. New York, 10:38 P. M. Also connects at Washington with the Congressional Limited (all Pullman Parior cars and Pennsylvania railroad Dining Cars). leaving daily at 4:00 P. M. arriving Baltimore 4:54 P. M. and New York 3:08 P. M. and New York and Washington Diving Carlo Diving C

New York and Washington to Frillagelphia. Stops at Elba, Ashland. Doswell, Milford, Widewater. Stops at other references on Sundays. Artives at Washington at 11:10 Ph. 18 altirnore. 12:53 A. M.; Philadembia, 3:45 A. M.; New York, 6:53 A. M.; New York, 6:53 A. M.; Widewater, Work, 8:505 A. M.; Arrives at Hyrd-street station daily. Sieeper from New York. Stops at Widewater, Brooke, Fredericksburg. Milford, Iboswell, Ashland, and Elba. Stops at other states. Elba. Stops at other tions on Sundays. Leaves 2:38 P. M., Arrives Byrd-street station

Stops at Elba and local sta-

E. T. D. MYERS,

General Superintendent.

SCHEDULE IN EFFECT SUNDAY, DECEMBER 3, 1801 Ar. Durham 4:10 P. M.

Ar. Charlotte. 5:00 A. M. 5:00 A. M. Lv. Monroe Lv. Chester
Lv. Clinton
Lv. Greenwood
Lv. Abbeville
Lv. Athens
Ar. Atlanta

ARRIVE RICHMOND.

No. 134—"Atlanta Special" "Vestibuled Limited Train"—11:45 A. M. daily.

No. 78—Mail and Express—6:50 P. M. daily.

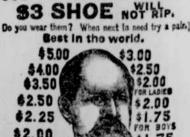
JOHN C. WINDER, L. T. MYERS, General Manager, General Sup-O. V. SMI - H. Traffic Manager. T. J. ANDERSON. Passenger Agent.

Na. W Horfolk Western R

LEAVE RICHMOND (DAILY), BIBU STREET STATION. 9:00 A. M., RICHMOND AND NORFOLK VESTIBULED LIMITARY

R. W. COURTNEY.
District Passenger Agent.
W. B. BEVILL.
General Passenger Agent.
General Conce. Roanoke, Va.

W. L. DOUGLAS



If you want a fine DRESS SHOE, made in the latest styles, don't pay \$6 to \$8, try my \$3, \$3.50, \$4.00 or \$5 Shoe. They fit equal to custom made and look and

HELLER & CO.

#7 cast Broad street.

J. R. GOODE & SON.

7:15 P. M., Arrives Byrd-street station daily. Stops only at Fredericksburg. Milford. Doswell and Ashland. Pullman Cars from New York and Washington. Leaves Washington. Seaves Washington at Elba.

11:20 P. M., Arrives at Byrd-street station daily except Sunday. Leaves Washington 7:10 P. M. Stops at Elba and local sta-

Stops at Elba and local stations.

FREDERICKSBURG ACCOMMODALION DALLY EXCLET SUNDAY.

4:00 P. M. Leaves Hyrd-street stationarriving. Frederickaburg at
1001; leaves Frederickaburg at
1002; leaves Frederickaburg
A SHIAND TRAINS.

B-48 A. M., Arrives at Frederickaburg
A SHIAND TRAINS.

B-48 A. M., Leaves Elba; arrives at Ash120 P. M., Leaves Elba; arrives Ash120 P. M., Leaves Elba; arrives Ash120 P. M., Leaves R. M., Leaves R. M., Leaves Ash120 P. M., Leaves R. M., Leaves

SEABOARD AIR-LINE

No. 78—Mail and Express—6:30 P. M. dally except Sunday.

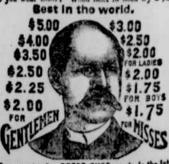
For tickets, Pullman reservations, &c. apply at ticket office, Byrd-Street station; Richmond Transfer Company, 901 east Main street, and company's office, S36 east Main street, and company's office, S36 east Main street.

H. M. BOYKIN, City Passenger Agent.

VESTIBULED LIMITED,
Arrive Norfolk II.S. A. A.
Stops only at Petersbur'
Waverly and Suffolk.
THE CHICAGO EA. FRESS
for Lynchburg, Hoannes,
Bluefiels, Pocahonias, Actions,
Columbus and Chicago, Fullman Buffet Steeper Rosapore
to Columbus, without change,
5:20 P. M., For Suffolk, Norfolk and Re-

11:50 P.M., For Roanoke, Ruiski and Bristol. aki and Bristoi. Connects at Roanoke 110 A. M. with Washington and Chattanooga Limited. Pullman steepers Roanoke to Memphis and New Orleans. Dining Carattached. Also for Bluefield and Pocahontas. Also for Rocky Mount and all stations on winston-Salem division. Pullman Palace Sleeper hetween Richmond and Lyachburg. Berths ready for occupancy at 800 F. M. Also Pullman Sleeper Petersburg to Roanoke.

Trains arrive Richmond from Lynchburg and the West daily at 8-20 A. M. and 7:00 P. M.; from Nortolk and the East at 10:50 A. M., and VENTIBULED LIMITED 7:00 P. M.



wear as well. If you wish to economire in your footwar, do so by purchasing W. L. Douglas Shoes. Name and price stamped on the bottom, look for it when you buy W. L. DOUGLAS, Breckton, Mass. Sold by